

DIMITRI VUJIC PEPE ALFONSO MICHA HURNI ANTHONY GUINCHARD NINA PADEX TANGUY GUINCHARD

RETROTAPE



TG-FILMS PRESENTS "RETROTAPE" A TANGUY GUINCHARD FILM

PRODUCED BY TG-FILMS WRITTEN AND DIRECTED BY TANGUY GUINCHARD DIRECTOR OF PHOTOGRAPHY MARK ZHENG 3D VISUAL EFFECTS BY CHARLOTTE MARTIN

TECHNICAL SUPERVISOR MICHA HURNI ASSISTANT DIRECTOR MAXIME PERRIN SOUND EFFECTS SUPERVISOR JO MILLAR MAKE UP ARTIST SARAH GIACOMIN ART DIRECTOR CLEMENTINE DURUZ

1ST CAMERA ASSISTANT CHARLES GAISTAULT AND ELIOT LUCAS STUNT/FIGHT COORDINATOR TANGUY GUINCHARD ON SET PHOTOGRAPHY LORY BARIDON MUSIC BY EGXON SHABANI

SPECIAL APPEARANCE BY PEPE ALFONSO AND DIMITRI VUJIC AND ANTHONY GUINCHARD AND NINA PADEX AND MICHA HURNI AND TANGUY GUINCHARD



RETROTAPE - An action comedy short film

in a nutshell



One week of pre-production



14 passionates



Two nights of shooting in a garage box



Five months of post production work



A 4 minutes 80's action comedy fan film



3000 Swiss franc budget (3300 USD)



69 visual effect shots



6'048 manually retouched frames



747 custom 3D objects



176 hours of rendering time



RETROTAPE - An action comedy short film

About the movie

LOGLINE

1986, Miami, a VHS tape trade doesn't get as planned



WATCH THE FILM HERE



WHAT IS RETROTAPE?

Midway from science-fiction and martial arts movie, Retrotape is an action comedy short film made by action lovers. Retrotape has originally been made as a tribute to the 2015 Swedish comedy short film «Kung-fury». Retrotape does indeed make a serious wink to David Sandberg's master piece and builds its storyline in a parallel universe. Can we then describe Retrotape as a «Kung-fury Fan Film»?

The story takes place one year after the Kung-fury story, in a world in which a limited edition of the Kung-fury VHS tape has been released. The main character enters an alley and proceeds to a VHS trade. Things don't go as expected and a fight breaks out.



WHAT SO SPECIAL ABOUT IT?

The film is creating a whole virtual universe shot in a 10 meter square garage box. The movie was entirely shot on green screen, as a homage to Kung-fury, it adopts the same visual style.

However, Retrotape has a new visual approach for shooting action in the «Kung-fury style».

«We wanted to do make the same but different, by shooting action scenes with more dynamic camera movements and trying to immerse the viewer into a fight sequence in a different way».

WHO ARE YOU ?

Some of us film students, other working professional stuntmen, We are a team of passionates brought together to achieve the *Retrotape* project.

I'm Tanguy Guinchard a swiss independent filmmaker and director of *Retrotape*. I spent my childhood being a martial art fan boy and a action movie lover. In order to mix my two passions into a career, I went to film school learning filmmaking fundamentals, and worked on my stunt career performing on various film set.

On the other hand, I produce my own short film:

- **Chikuzo (2019)**
- **Eggxit (2020)**

My five years plan is to keep on gaining experience and grow as a stuntman learning on films set from the best people and then use my knowledge to develop the Swiss action film industry.



“ MAKING SHORT FILM IS REALLY LIKE SHARPENING OUR KNIFE”



WHY RETROTAPE ?

Making short film is really like sharpening our knife. Yes it costs money, take a lot of effort and time but passion is stronger and eventually this kind of project will lead to bigger adventures.

Over the fact that action film is what drive our team, experiencing new ways of shooting a movie is always exciting.

The fact that this whole short film has been shot in a 4x4 meters garage box during a worldwide pandemic really demonstrate that you don't need anything else than a camera to tell a story.

Nowadays more than ever, independent filmmakers have access to so many tools for relatively low cost. These tools help a wide range of people to be creative.

As an independent team of passionates we want to explore these tools in order to improve ourself and produce higer quality content in our futur projects, from any aspect: stunts, VFX, story telling...

Switzerland hasn't a big cinema industry and by doing this, we want to inspire people to make short films and developpe the Swiss action film industry.

“ I OPENED A WORD FILE AND WROTE THE WHOLE STORY AGAIN”

HOW DID THE PROJECT BEGIN?

The short film idea has grown over time since I saw *Kung fury*. Looking up at the film as an independant filmmaker made me think that even though it requires a certain amount of gear, time and knowledge, this could be done by anyone, it didn't requiered thousands dollars.

Kung-fury is one of the production that renforced my will of doing short film by myself.

Coming back from a two months shoot in Turkey I had the will (*and that short time window in my schedule*) to shoot a short fight scene. The people I met during my time in Turkey created that extra motivation to get more short films done.

When I was in Turkey, I talked with Mark Zheng (*DoP of Retrotape*) about my small fight scenes projects I wanted to shoot. A few days after our wrap in Turkey, Mark rang me on and asked me when I was planning on shooting the «*kung-fury fan film*». I told him that I planned on shooting the little fight scene next weekend with my brother, but nothing fancy.

I'll always remember my excitement when Mark told me that he would drive all the way from Germany to Switzerland for that project. It meant that my little fight scene was about to get bigger.

So I knew what I was supposed to do...

I open a word file, wrote the whole story again, contacted my friends, found a make up artist, went for gear renting, and struggled to find someone to loan his Delorean. All of this happened in less than a week. So we basically I had nothing when Mark phoned me. Five days later we were rolling the camera.



WHAT ABOUT THE PRODUCTION

The shoot happened over the last weekend of November 2020. We rented a garage box to use it as a studio and set up our green screens. It was a struggle in itself because the second corona virus wave was hitting Switzerland by that time.

Finding the right spot, big enough to fit at least one car inside and without being over budget, was the only criteria. We ended up having access to the perfect garage box just wide enough for a car to fit in and we even had access to a separate room for catering, make-up base and overall base. Because we had a few shots to shoot in front of the garage box, we have scheduled the shoot to happen by night both days. We spent the first night shooting all the establishing scenes, the build-up before the action sequence. The following afternoon we took the time to rehearse the fight choreography and we shoot the fight scene over the second night. By Sunday early morning we were wrapped.



DID YOU HAD ANY COVID-19 RELATED ISSUES ?

Well, the Covid19 second wave was just hitting Switzerland at that time. A lot of restrictions were applied everywhere but hopefully, compare to the neighbours countries we were lucky enough to avoid a strict lockdown.

Thanks to my production company (TG-Films) we went through the administrative struggle and completed a certain amount of paperwork to make the shoot happen.

So other than respecting social distances and applying the usual COVID19 rules, we were limited to work with 15 people maximum.

Looking back now, it was a good thing, we could not have fit more people in that garage box.

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“ THE «CHEAP-FAST-GOOD» RULE WAS 100% CONFIRMED. YOU CAN ONLY PICK TWO FROM THE LIST”

WHAT WAS THE POSTPRODUCTION PROCESS LIKE ?

The entire movie was shot on green screen, all 69 shots made their way through the 3D modelling software *Blender* and then back into *Davinci Reslove* for the colour grading and final compositing.

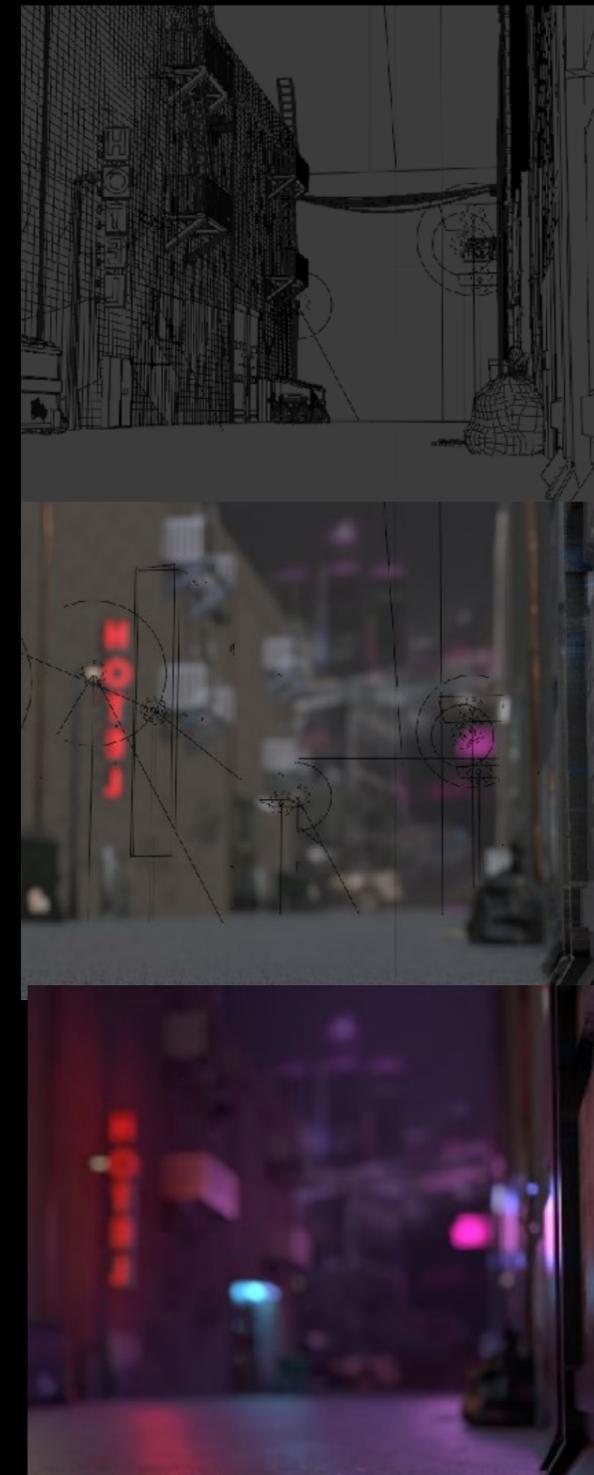
The process was: first removing the green screen from the footage, then matching the real camera movements with a virtual camera in a 3D world we created, mix the virtual world with the actual footage, and finally colour grading the shot as a piece to blend the keying effect better. We wanted that *Kung-fury* look in the footages.

I remember letting myself up until December 2020 to finish the editing and being done with VFX. Five months later, we reached what I was expecting to be done with in December. It took way more time than I thought for the only reason that it is really time consuming and the more I was working on it, the higher my expectations were raising.

The rule of «Cheap-Fast-Good» was 100% confirmed here. you can only pick two from this list. As we had a limited budget and I wanted the short film to be as good as possible, we had to gave up on the deadlines.

Nonetheless, I learn a lot working in a 3D software, modeling, texturing and much more.

At the end, this is the reason why we do short films, to explore and get better at things we would have never done otherwise.



WHERE CAN WE SEE THE MOVIE?

We decided to go another approach with this short film.

It will be released on **Wednesday 2nd of June 2021** 100% free on the internet and social medias.

We were lucky to have a lot of opportunities in festivals with our previous projects and we even won several prizes. This movie is more like a wink to *Kung-fury*, an homage. The whole story is based on it, so storywise *Retrotape* isn't the kind of short film I see running in festivals anyway.

Moreover, we want to share our passion with other passionates and waiting over a year for the film to finish is festival circuit is too long. With *Retrotape*, we want to focus on promoting what we do over here in Switzerland.

HOW CAN WE HELP YOU?

We are not asking for money. The film is already complete and has been 100% produced with personal founds. What we want is visibility.

Our goal is to let the world know what we do and hopefully inspire our audience. *Retrotape* will get a free release on the internet end on **Wednesday 2nd of June 2021**.

The best you can do to help us is to share the word of this upcoming passion project and this way help the promotion of the fan film!

The whole cast and crew will be forever thankful for your help!



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Thank you

LET'S KEEP IN TOUCH

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